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THE WORLD'S COLUMBIAN EXPOSITION.—IV.

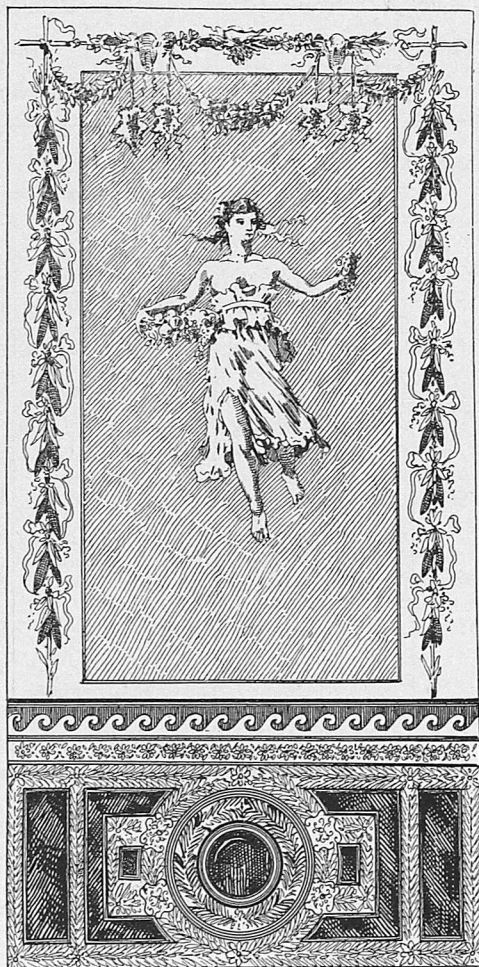
AGRICULTURAL BUILDING (*continued*).



THE benign and beautiful presence of the goddess Ceres in the main vestibule of the Agricultural Building may serve, in a brief interval of influence to bring the distracted mind of the visitors as they hurry past into some degree of sympathy with the agricultural collection within.

To this vestibule, the design of which is completed and enriched with paintings, is applied a projecting exterior portico of four detached columns, flanked by solid wings, which are treated with pilasters, the whole being surmounted by an attic order, the total effect being somewhat similar to that of the Roman Pantheon. Each buttress on the front is crowned with a colossal group, figurative of pastoral or agricultural life, and each of the porticos is roofed with an attic corresponding to that of the central pavilion, supporting a low step pyramid, accompanied at its base by groups of sculptured figures and crowned by a figure holding aloft a globe.

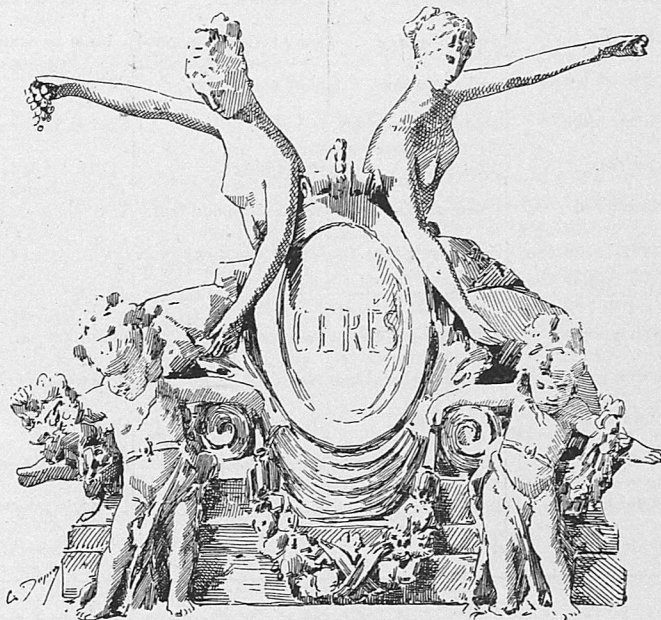
The focus of decorative effort on the buildings of the World's Columbian Exposition will be in the line of sculpture. Sculptured figures will crown at least seven of the buildings, while the others are to be ornamented with spandrels, pediments, caryatids, friezes and interior panels, which are the work of



WALL DECORATION IN AGRICULTURAL BUILDING.

sculptors. Besides all this there are the figures of animals, which stand upon the bridges, the great statue of the Republic, the great fountain at the head of the basin, the figures of "Neptune" surmounting the rostral columns, the important groups upon the Peristyle connecting the Casino and the Music Hall and those upon the colonnade leading to the live stock exhibit.

Thousands upon thousands of dollars have been expended to render the buildings, temporary though they are, beautiful and unique, and unsurpassed by anything of their kind the world has ever seen. It is within the bounds of fact to say that should the various groups of statuary, including the friezes, spandrels, caryatids and fountains be put into permanent bronze and marbles the cost would exceed \$2,000,000. As it is, half a million dollars has been expended for mere beauty, for symbolic magnificence, for the exaltation of art as expressing the dignity of the nation, and the existence of its nobler aspirations and achievements. The Columbian Exposition as an exhibition of sculpture alone will be worthy of a visit. There will not be the tiresomeness of the Museum of Sculpture, with unsympathetic



CERES GROUP OF SCULPTURE, AGRICULTURAL BUILDING.

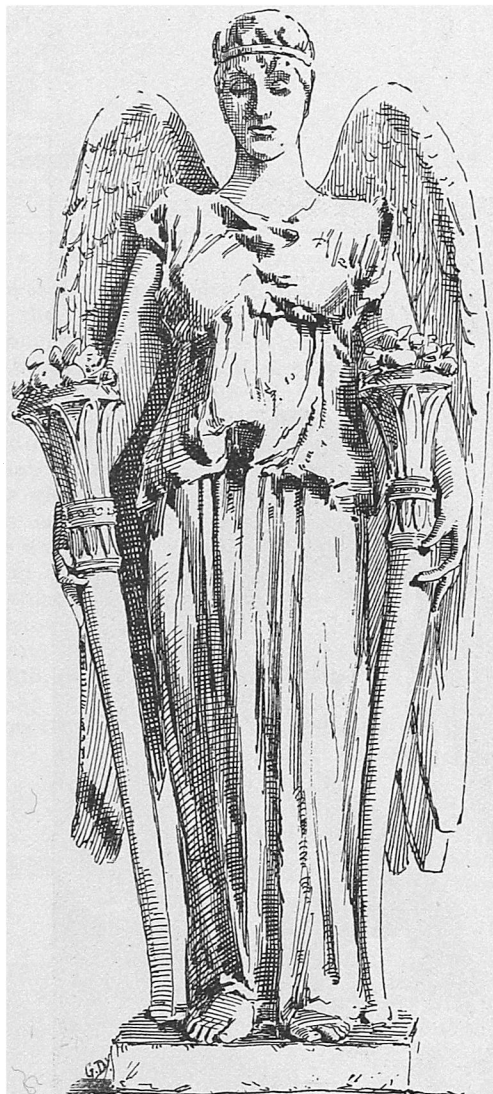
rows of statues to gaze at, but the various sculptures will be seen in their natural position, embellishing the buildings whose use they symbolize. So rapidly has this adornment of the exhibition buildings by statuary gone on, with so little ostentation have the artists performed their work, that comparatively few people realize how stupendous the task, which is soon to reach a successful completion, and that one of the most striking displays of modern sculpture will next year be given to the world.

In its various combinations the exterior sculpture of the Agricultural Building is the work of Mr. Philip Martiny, of New York, is intended to symbolize bucolic labor, the central group representing a horse held in restraint, and those on the outer wings exhibiting the ox urged forward and dragging the beam plow of Virgil. The whole architectural mass expresses, not only in the scale and extent, but in its serious duty and detail, the object, a temple of sufficient grandeur and pomp to symbolize the latest of civilizations.

The decoration of the building has been executed by Mr. G. W. Maynard and his assistant, Mr. H. F. Schladermundt, both of New York city, who have converted, by the magic of their art, the uninteresting plaster surfaces into a series of elaborate pictures. There is a blaze of richly colored panels in the panelings of the building, with here and there the figure of an animal half hidden by the superb Corinthian columns. The decoration has been planned with due consideration of the appropriate character of its individual features. There are two panelings at either end of the building, with a large doorway breaking the wall into two panels, each one of which has a dado of elaborate ornament, with a narrow border of conventionalized Indian corn on each side, and great garlands of fruit, forming an oblong rectangle of rich Pompeian red, with a colossal female figure of one of the seasons. Above the two panels, connecting them by a point of color, is a frieze with rearing horses, and oxen drawing a cart of ancient form, and there are small groups of agricultural subjects.

The focus of the decorative scheme is naturally at the main portico at the entrance of the rotunda, with the statue of Ceres in the twilight of the impressive interior. The portico is treated

on much the same plan as the side panelings, but as it provides a greater area of wall surface, Mr. Maynard has been able to produce a greater combination of colors and a greater variety of paintings. Two colossal female figures occupy the niches at either side of the entrance, and are confronted by a figure of



STATUE OF CERES IN MAIN PORTICO OF AGRICULTURAL BUILDING.

King Triptolemus, who is said to be the first inventor of the plow, and the Goddess Cybele, the one in a chariot drawn by dragons, and the other leading a pair of lions. These figures, as well as those in the porticos, are treated in a broad, simple manner, so that they carry to a great distance, and at the same time lose nothing by close inspection.

The north front of the Agricultural Building, together with the south front facade of the Manufacturers and Liberal Arts Building form the grand Court of Honor, bounded on the west by the Administration Building, and containing a vast ornamental basin of water.

On the northern margin of the great basin is the smaller circular basin, 150 feet in diameter, flanked by two lofty columns bearing eagles. In the center of this, on an antique galley of bronze 60 feet long, eight colossal rowers, portraying the Arts and Sciences, stand, four on a side, bending to their long sweeps; in the prow is poised the herald Fame, with trump and outspread wings; while aft, Time, the pilot, leans upon his helm; and high aloft, on a throne supported by cherubs, Columbia sits, a fair, youthful figure, eager and alert, not reposing on the past, but poised in high expectation. Eight couriers precede the barge, mounted upon marine horses, romping out of the water. The whole triumphal pageant is seen through a mist of interlacing fountain jets, and from the brimming basin the water falls 14 feet in a series of steps into the greater sheet below, a half circle of dolphins spouting over the cascade. The sculpture is the work of Frederick MacMonnies. At the upper end of the basin a colossus of the Republic, by the sculptor, Daniel C. French, rises from the water. It is treated

somewhat in the Greek archaic manner, with a strong accentuation of vertical lines, but with a simplicity and breadth which give to the figure an aspect of majesty and power. Beyond it a double open colonnade or peristyle, 60 feet long, forming three sides of a square closes in the great court towards the lake. Of the two wings of this colonnade one is a concert hall, and the other a casino or waiting hall for passengers by boat. Its columns typify the States of the Union. In the centre of this architectural screen is a triumphal arch thrown over the canal which connects the basin with the harbor. Through this and through the open screen of the colonnade one may see the widespreading lake, the watery horizon, and still in the axis of the court and a thousand feet from the shore, a lofty pharos, with an island casino at its base. Animating the whole banners and gonfalons flutter gaily from the innumerable staffs; people of all nations walk in the shadow of the porches, linger on the bridges, crowd along the broad pavement of the terraces, and watch from the terraces the movements of the many colored boats and electric barges upon the water.

IN decoration you can have diversity in form and material, but there must be harmony of color. You may have your ceil-



ONE OF TWELVE SCULPTURED FIGURES ON AGRICULTURAL BUILDING, SUPPORTING THE SIGNS OF THE ZODIAC.

ing done by a great artist, and your wall-paper and carpet may come from the first class manufacturers and be very handsome in themselves, and still the result may be a very ugly room, because harmony is lacking. You cannot produce a beautiful room simply by bringing together a lot of pretty things.